

[EDITION KUNKEL]

THE DYING POET

(GOTTSCHALK'S CONCERT VERSION)

L. M.
GOTTSCHALK



St. Louis: KUNKEL BROTHERS, Publishers.

EDITOR'S NOTE.

Louis Moreau Gottschalk, America's illustrious pianist and composer, like many other geniuses, was not wholly free from occasional failings. The desire to become popular among the lesser music lovers which induced him to lower his usual standard, is what I allude to. During the years in which I concertized with him, he began to publish a number of drawing-room pieces under the nom de plume of "Seven Octaves," the public, of course, not knowing the true author of these pieces. After the death of Gottschalk, the publishers issued the "Seven Octave" compositions under the composer's real name, thereby harming, in the opinion of the profession, his otherwise brilliant record as a writer. Among these pieces composed by Gottschalk, there was one, "The Dying Poet," which had, in spite of its simplicity and its amateurish piano passages, a wonderful beauty of melody combined with rare and original bits of harmony, causing it to become a widely sought piece in musical circles. The edition, published under the pseudonym of "Seven Octaves" was, however, but a modified version of the manner in which he played it at his concerts.

At that time, I had the honor and advantage of assisting the great pianist during one of his extended concert tours by playing Duos with him for two Pianos. I then had the best opportunity of becoming acquainted with his version of "The Dying Poet" which he played night after night with the most unbounded success.

The copyrights of the composition having expired, I now take pleasure in presenting to the musical public, Gottschalk's own rendition, feeling assured that the great and beloved composer himself would be pleased to see his piece, hitherto known only in the shallower form, reinstated among his brilliant productions.

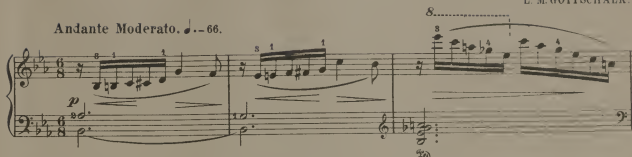
Charles Kunkel.

Edition Kunkel.

THE DYING POET.

L. M. GOTTSCHALK.

Andante Moderato. ♩ = 66.



To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.



Cantabile. (Singing.)

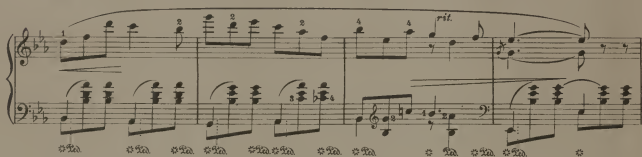


1893-10

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a tempo.



a tempo.



ril.

a tempo.

p

marcato il canto. (mark the melody.)

cresc.

2

ril.

a tempo.

pp una corda (with soft pedal.)

8.....

6 Lusingando (*Caressingly, in a cooing manner.*)

The musical score is written for piano and left hand. It consists of six systems of music. The first system includes the instruction "tre corde (release soft pedal.)" and a dynamic marking of *p*. The second system includes "cresc." and "ad lib." markings. The third system includes "animato (animated.)". The fourth system includes a series of fingerings (1, 2, 3, 4, 5) above the right hand part. The fifth system includes a series of fingerings (1, 2, 3, 4, 5) above the right hand part. The sixth system includes a "rit." marking. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The right hand part features a complex, flowing melody with many slurs and ties. The left hand part provides a harmonic accompaniment with chords and single notes. The overall mood is caressing and cooing, as indicated by the title and performance instructions.

Original. Version for amateurs.

a tempo.

8.....7

Original. Version for amateurs. *a tempo.* Measures 1-8. The score is in G major, 2/4 time. The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand plays a simpler accompaniment of eighth and quarter notes. Measure numbers 1 through 8 are indicated above the right-hand staff.

Gottschalk's concert version.

a tempo.

Gottschalk's concert version. *a tempo.* Measures 1-8. The score is in G major, 2/4 time. The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand plays a simpler accompaniment of eighth and quarter notes. Measure numbers 1 through 8 are indicated above the right-hand staff. The dynamic marking *pp* is present in the first measure.

8 Original. Version for amateurs.

rit. *a tempo.*

Original. Version for amateurs. This system contains measures 1 through 16. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked with fingerings and includes a repeat sign at the end of measure 16.

Gottschalk's concert version.

Gottschalk's concert version. This system contains measures 1 through 4. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked with fingerings and includes a repeat sign at the end of measure 4.

a tempo.

Gottschalk's concert version. This system contains measures 5 through 8. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked with fingerings and includes a repeat sign at the end of measure 8.

Gottschalk's concert version. This system contains measures 9 through 12. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked with fingerings and includes a repeat sign at the end of measure 12.

Gottschalk's concert version. This system contains measures 13 through 16. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. The bass staff has a key signature of one flat and a 2/4 time signature. The music is marked with fingerings and includes a repeat sign at the end of measure 16.

Original, version for amateurs

The image shows a musical score for a waltz, likely from the opera 'The Merry Widow'. It consists of two systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one flat (B-flat). The score is divided into measures, with some measures containing multiple notes and rests. The piano part includes a section marked 'Cresc.' (Crescendo) and a section marked 'f' (forte). The violin part includes a section marked 'f' (forte) and a section marked 'p' (piano). The score is written for amateurs, as indicated by the text 'Original, version for amateurs' at the top.

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It features a complex, fast-moving right hand and a more melodic left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "dim.".

10 Original. Version for amateurs.

Original. Version for amateurs. Measures 1-6. The score is in G major, 2/4 time. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a simple harmonic accompaniment. Measure numbers 1 through 6 are indicated above the staff.

† Gottschalk's concert version.

Gottschalk's concert version. Measures 1-6. This version is more technically demanding, featuring a more complex right-hand pattern and a more active left hand. It includes dynamic markings such as *crusc.* (crescendo) and *f* (forte). Measure numbers 1 through 6 are indicated above the staff.

8.....

8.....

Gottschalk's concert version.

8.....

8.....

8.....

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